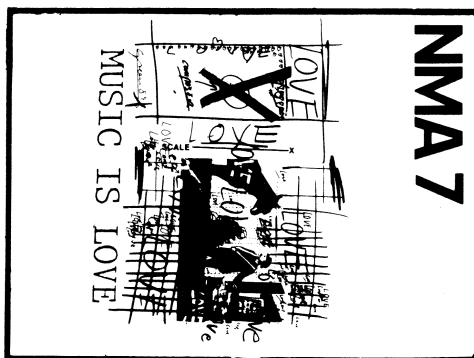


7 NMATAPES

*Dolby

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NMATAPES



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- ☐ The Cambridge Whistler (1)
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- ☐ Polyphonic Variations
Greg Schiemer
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Side 2

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Helen Gifford
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Percy Grainger

Side 1

Ernie Althoff & Graeme Davis The Long and the Short of it

An excerpt from a cassette recorder work in which attacks and decays from notes played on little instruments were removed by the pause control as they were loaded onto three loops all playing at different speeds. Performed at the Clifton Hill Community Music Centre in April 1980.

Ernie Gallagher

The Cambridge Whistler

Version for two off-centre records.

Greg Schiemer

Polyphonic Variations

Graeme Leak - MIDI Percussion

Always responsive to the player, the Machine improvises isometrically related polyphonic lines. At one extreme, these lines are rhythmically more coherent; at the other, they tend towards rhythmic disintegration. The machine is a composition process which reciprocates as the performer intuitively responds to its textures.

Ron Nagorcka

Liapatyenna

The title is a Tasmanian Aboriginal word for the crescent honey-eater, whose song is explored in the piece. The 'instruments' are all derived from that source with a sampler and are tuned in just intonation.

Jon Rose

Instrumentum Diabolicum

Opening section of a larger work for radio, realised in 1989.

Ernie Gallagher

The Cambridge Whistler

Version for multiple off-centre records.

Side 2

Helen Gifford

Regarding Faustus

Music theatre for tenor, chorus and ensemble - an adaptation for Robert Gard of Marlowe's *The Tragical History of Doctor Faustus* (1592). Five excerpts from the last half depicting stages in Faustus' downfall after having attained the highest power.

Keith Humble

Arcade I

A controlled improvisation, this is the first of an exploratory series of works which culminate in the fully scored *Arcade V* for orchestra. It is also a good representation of Humble's preferred working method: composer/performer collaboration.

Percy Grainger

The Warriors - Music to an Imaginary Ballet

In 1913 Thomas Beecham asked Grainger to write a work for Diaghilev's Russian Ballet. Beecham to provide the scenario. WWI interrupted these plans so Grainger devised his own theme of war. Scored for large Orchestra, 3 grand pianos (also played with mallets) and offstage brass. Final half of the piece.

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